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THE DEATH OF LISZT, AT BAYREUTH.

THE sad tidings of the great Master's death spread, with the swiftness of all ill news, over the whole musical world. The last night of July was the last of his life, and when the August sun rose warm and smiling over the little town of Bayreuth, the sad words were whispered around that the dear Master was no more. His final illness had been, happily for him, but of short duration, but the symptoms of a breaking-up of the constitution had made their appearance some time previously. The actual cause of death, however, was an attack of inflammation of the lungs, consequent upon a cold which he had caught not long ago, in his many journeyings north and south, and which he had not sufficiently taken care of. We are glad to think that he did not feel any ill effects from the exciting and busy time he spent in London in the spring; but other excitements, immediately following on his London visit, and much travelling to and fro, developed the cold at last into the serious attack which proved fatal.

In Liszt we have lost not only the greatest musician of our time, but also the most generous of masters, the truest of friends. How, in all the petty strife and warfare, all the jealousy, all the envy, that we know goes on behind the scenes of artistic life—how Liszt's grand character has ever towered above all this smallness, as a giant above pigmies! His was the last living link that bound us to Beethoven; his the strongest link in the chain that binds us to many another—Chopin, Berlioz, Schubert, Schumann, Cornelius, Wagner. Our first knowledge of Schubert we owe to him; he it was who generously refused ever to have his own interpretation of the *Racokzy March* played as long as Berlioz lived, because he found that Berlioz had also adopted it, and he did not wish his own to interfere with his friend's; to him we owe a first hearing of Cornelius's *chef d'œuvre, der Barbier von*

Bagdad, some twenty-seven years ago, which lost Liszt his own place at the time! Liszt was just twenty-seven years before his time, for this same opera has now been at length again brought to the light of day in Munich, and with the most brilliant results. What Liszt has done for Wagner is more within the history of to-day and now, but we may also recall how he brought *Lohengrin* to a hearing, when Wagner was still an exile in Switzerland, and unknown. A noble enemy (if, indeed, he can be said to have had any, since he never made them himself), and a staunch and noble friend!

The day after his death numbers of people flocked to the house where he had been living, which was only a stone's throw from Wahnfried, Wagner's house, to look for the last time upon those powerful and grand features, now silent in the last sleep of death. And a veritable sleep it seemed to be, so peaceful did those features look, in which Time had placed many a deep furrow, and the experiences of a long and eventful life had left their mark. From the very first morning after his death floral offerings began to pour in—wreaths, palm-leaves, simple bunches of flowers; every one had some token of homage to lay at the Master's feet.

The funeral was fixed for Tuesday, August 3rd, and was a most solemn and impressive sight to those who were privileged to be present. The gathering was an immense one, filling all the large drive of Wahnfried, in the hall of which the coffin had been placed previous to its last journey to the cemetery. But the numbers would assuredly have been doubled had not the funeral been fixed for such an untimely date. As it was, many, very many, who would have wished to show the last honours to the memory of the great Master, were precluded from doing so by the impossibility of arriving in time, and many actually came only just in time to join the funeral *cortège* as it

emerged from Wagner's house into the road. The streets were hung with black flags, and the lighted lamps were veiled in crape. Both sides of the road were lined with spectators, as the long procession wended its slow way to the sound of the distant cemetery bell.

The religious service over, the mayor of Bayreuth spoke a few words over the lowered coffin, and alluded in touching language to the great loss they, we, all the world, has sustained. One or two other speeches followed, including a few broken words from an old and beloved friend of the Master's, Herr Hofrath Gille, from Jena, but his words were almost incoherent from the sobs that broke from him, and every one must have deeply sympathised with the grief of the poor old man, who had just lost his old and dear friend—and *such* a friend!

The next morning a requiem service was held in the Catholic church in Bayreuth, at which all the eminent people who were present at the funeral attended. The musical part of the service was in the highest degree unsatisfactory, and the feeling of many must have been that if nothing better than that could be done, it would have been far better to have no service at all. When the composer of the Symphonic Poems, the *Graner Messe*, the *St. Elizabeth*, had just passed away, in the very town where the air is rife with Wagner and music, where two of the most renowned conductors and numbers of Germany's most gifted song-birds were on the spot, it does seem strange that no better memorial service could have been arranged than the nasal chanting of two or three harsh-voiced priests, in response to the very inharmonious and discordant singing and playing of an inefficient choir and organist! However, enough of this; happily, his memory does not hang upon a funeral service!

The Master's grave lies quite near another celebrated monument—the tomb of Jean Paul Richter, Bayreuth's own child, a large ivy-covered rock in its natural shape. The last time we looked upon the Master's grave it had been all covered with branches of cypress, and wreaths and palm-leaves lay strewn about—two from the royal house of Saxe-Weimar, one from Joachim, a palm from Servais, &c., &c. But the greater number were to be seen in the cemetery chapel hard by. The Queen of England sent a wreath; the Wagner Verein, both of Bayreuth and London; the Liszt Verein; the orchestra of the Richard Wagner theatre; the artists of the same; the Bayreuth Liederkrantz; the theatres of Vienna, Leipzig, and Weimar; the town of Weimar; the town of Jena; the Allgemeine Deutsche Musik-Verein, of which Liszt was president. There were wreaths also from Robert Franz; Sophie Menter; Frau Materna; a faithful and loving disciple of the Master's in London; and many others. Some had beautiful inscriptions; some were tied with the colours of the towns from whence they came; there were one or two from America, from Brussels, from all parts; and even for many days afterwards floral homage continued to be paid to the Great Dead.

Yes, he is gone, and the magic of those wondrous hands we shall never never hear again; but, though dead, he yet speaketh in his works—that undying part of himself which he leaves behind, and which is our inheritance! C. B.

THE BAYREUTH PERFORMANCES IN JULY AND AUGUST.

AFTER the pause of 1885 we return with renewed pleasure to the Bayreuth Festival this year, and with interest heightened by the addition of *Tristan und Isolde* to the *Parsifal* performance of the previous three years. The choice of *Tristan* has been an admirable one. Not only is it considered by many to be the finest of the master's works, but it is the play of all others which forms the most striking contrast to *Parsifal*—the contrast of an overpowering earthly love and passion with that divine love that swerves neither to the right nor to the left, but leads direct to heaven.

It is needless to repeat the story of *Parsifal* here, as these pages gave a full account of it at its last representation two years ago; and *Tristan* is well known to so many that we do not propose to relate the classic story in detail now, but a few words on their different character may not be amiss.

Tristan, the high-minded, the honourable, and Isolde, the pure, the noble, are caught in a terrible mesh of dishonour and treachery in which the deceitful love-potion involves them; our pity goes out to them from full hearts, but our deepest sympathy must be for the noble King Mark, betrayed (though unwittingly) by his most trusted friend, and deceived by the woman he held dearest. A grand character is Mark's; he refuses to believe in Tristan's guilt till he hears it from Tristan's own lips; and no sooner does he learn that the young couple have sinned through no fault of their own, but in consequence of the cursed love-potion they had drunk, than he hastens after Tristan to his castle of Kareol across the sea, to re-establish him in his love and favour, and to sanction his union with Isolde: a character of self-abnegation and higher love that, in the more passionate loves and sorrows of Tristan and Isolde, we must not lose sight of. A beautiful character, too, is Kurwenal's, the trusting, trusted friend and servant of Tristan, so devoted, so united to his master, that he would love, hate—do all as his master wills it. So sings Tristan to him in the touching scene in the last act:—

My Kurwenal,
Thou trusty friend,
Thou loyal one unwavering,
How, how may Tristan thank thee?
My shield, my shelter
In battle and strife!
For joy and grief
Aye ready thou:
Whom I hated
Him hatedst thou;
And whom I loved
Him didst thou love.

To the good Mark
Was I faithful,
Thou too wert truer than gold !
Must I betray
That noblest friend,
How willingly thou too deceivedst !
Thine own no more,
Only mine,
Thou sufferest too
When I suffer ;—
But—*what* I suffer,
That—canst thou not suffer !

A stormy play is *Tristan* : the first act is storm and defiance ; the last ac. is madness and despair and—death. The middle act has the one tender interlude of the love scene, and even there passion is worked up to a climax. In *Parsifal* the effect is just the contrary ; the first act is peaceful ; in the sacred Temple of the Grail the passions and the woes of life are gradually stilled, and the soul finds peace. In the second act we have the storm and the rage, the temptations and the snares, the earthly love struggling against the divine. In the third act the divine love has conquered, and the glory of a higher life is shining upon us as we bid farewell to that last and most impressive scene. We leave *Tristan und Isolde* with our hearts torn by an anguish of pity for those hapless ones who met only to die ; our earthly passions, sympathies, and love are excited and aroused : we leave *Parsifal* calmed, strengthened, and purified. With *Tristan* we have been on earth ; with *Parsifal* we have been in heaven !

What can be said of those who can inspire us with such feelings ? We live in an age of criticism—we are even apt to indulge in hyper-criticism—too ready to pounce down (mentally) on any act, gesture, or tone, that does not just come up to what *we* have imagined it should be ! Strange conceit is often ours in these criticisms ; for have not those who are able to make us feel for and with them so deeply studied the subject far more profoundly than we ? Not ours be it to-day to find any fault, but rather to give the due meed of praise to those who have so splendidly given their individual interpretation (aye, and better still, the Master's own interpretation) to Wagner's immortal works.

The *Tristan* and the *Isolde* of Baireuth were singing that love-duet not many weeks ago at the Richter Concerts in London. Fräulein Malthen and Herr Gudehus, much as they may have been admired in St. James's Hall, must be seen in the *characters on the stage* (Gudehus especially) to be fully appreciated. A magnificent rendering of *Tristan* he gave us ; fine in his deprecatory coldness in Act I. ; finer in the warmth of his passion in Act II. ; but finest of all in his feverish madness and overwrought expectancy in the last act, where the most awful climax of tragedy is reached as he falls dead in *Isolde's* arms. Fräulein Malthen shared the rôle of *Isolde* with Frau Sucher, of Hamburg, whose conception of the character, tender, loving, fascinating, and, above all, womanly, has been pronounced to be perfectly ideal.

We had the pleasure of seeing many old favourites

again, and some, even, of those who took part in the inaugural performances of 1876. It is nice to go back again and again and see the same performers playing the same rôles ; we feel as if they had grown into the characters and lived in them—nor can we dissociate certain players from certain parts, as, for example, Frau Materna, to whom the rôle of *Kundry* seems essentially to belong. Her massive, powerful figure, and the striking features so capable of expressing the most contrite feelings, the deepest tragedy, are eminently suited to that most original creation of Wagner's.

One great loss the play of *Parsifal* has sustained since its last performance in 1884. Poor Scaria, who took the part of Gurnemanz in a manner not to be surpassed, has gone from among us for ever ! He went hopelessly out of his mind some months since, and died not very long ago, but he will not be forgotten by those who saw his admirable interpretation of the part.

Herr Vogl, of Munich (who took the part of Loge, the fire-god, in 1876, with such *éclat*, if we may be permitted the joke), has appeared this year for the first time in the character of *Parsifal*. Without in the slightest detracting from the immense talent of previous *Parsifals*, we venture to think that in Vogl the ideal *Parsifal* has been attained. Always dignified, whether calm or passionate, he rose in the most touching parts to a height of grandeur that must surely have carried all his audience with him. Not only has he studied the part most deeply, but he has conceived it most thoroughly, or he could never play it as he does.

The glorious summer weather, the increasing renown which each year brings to dear little Bayreuth, and the added interest of the first appearance of *Tristan und Isolde* on Wagner's own stage, has brought numbers of visitors to the hospitable little Bavarian town, in spite of the melancholy event which cast a passing shadow over all, and more than a passing sorrow over the hearts of all the faithful friends and disciples there assembled. A notice of this event will be found in another column. It is more than rumoured that next year will see the addition of the *Meistersinger* on to the boards of the Wagner theatre. Our one wish, in conclusion, is that the influx of visitors (which seems each year increasing) may be in proportion to the added interest which each new Bayreuth season is offering ! C. B.

SATANIC OPERAS.

"THERE'S the devil in it, and that is enough to satisfy the Parisians," said the fastidious Mendelssohn, visiting the capital of France during the run of Meyerbeer's *Robert le Diable*. But Mendelssohn was, perhaps, as unjust to Meyerbeer as Wagner was later, for if the mere fact of introducing satanic figures in an opera could be accounted a great fault, what a number of composers would be open to this censure. Even Wagner himself opens up a glimpse of the supernatural world in the *Flying Dutchman* ; while the very foremost of romantic composers, Weber, revels in the demoniac element. There

is Spohr, also, in his *Faust*, and, in quite another style, Gounod, and Boito the brilliant composer of *Mefistofele*, an opera which, partly because of the great popularity of Gounod, has not had full justice done to its merits. Following Weber was Marschner, another composer who ventured with success into the supernatural, and who has met with little favour in England. Strange is this caprice of taste. While we venerate Weber, are excited by Meyerbeer, and give an ear to Rubinstein when he produces such a truly satanic opera as *The Demon*, we neglect Marschner, whose *Vampyr* is certainly a work of genius. The composer is particularly successful in his concerted music, and he has in many of his scenes a kind of weird, grotesque humour which one would have supposed English audiences could appreciate.

But it is most likely, after all, the very contrast of the human element in these operas with the mystic powers of evil, and their ultimate victory over satanic influences, that constitutes the charm of such operas, and causes them to be welcome to the public. To the imaginative mind there must always be deep interest in contemplating these weird, unearthly, fantastic forms, and music lends itself so readily to the conceptions of the librettist and composer. Discontented with the prosaic world of commonplace, what more natural than for the opera composer to seek in the domain of spectre, demon, gnome, and fairy, the fanciful elements to give contrast and variety to his score? Fiend hunters, phantom knights, fairy heroines, mythical gods, may seem grotesque and unreal to the spectator destitute of imagination and poetical feeling; but music throws over these creations a spell that makes them seem consistent in themselves and natural in their actions. The subjective character of music makes it the more readily applicable to the delineation of scenes that elude the pencil of the artist or the pen of the author.

Therefore it cannot fail to be a musical study of some interest to note the method adopted by various composers in treating what may be called "Satanic Operas." Take Rubinstein, and we have, perhaps, the most daring of all. Here the composer presents his fiend possessed of all the dark and evil attributes associated with the Prince of Darkness, and attempts to give interest to the character by representing the demon as inspired with passion of the most intense kind for a mortal maiden, the Princess Tamara. Rubinstein does not attract the spectator to the same extent as Weber or Meyerbeer, because the helplessness of the heroine in endeavouring to resist the unearthly passion of the Demon causes a sensation of pain and regret. It is only when the beautiful and helpless Tamara, after losing her lover and taking refuge in a convent, is rescued by the intervention of an angel, that the spectator experiences a sense of relief. The tension is kept up until the very close, and there seems a doubt whether the lovely and unfortunate heroine will escape her demon lover until the curtain falls. This was an error on the part of the composer, and when the opera was produced at Covent Garden it was felt keenly, and the opera, spite of much power and originality, was coldly received in consequence.

What a singular contrast of treatment in the *Faust* of Spohr. This amiable and admirable composer could not realise the demoniac element in his music with the force and originality of Weber. His melodies are suave, rich, and flowing, and possibly if they were set to another libretto the hearer would not recognise any want of appropriateness. There is, undoubtedly, much more dramatic feeling in the Bertram of Meyerbeer; and, spite of the adverse criticism of Mendelssohn, there is much to move and interest us in *Robert le Diable*, spite of its lack of true artistic aims in some instances. The old Norman

legend is surrounded with music that is tuneful and suggestive and picturesque, and the tender affection and piety of Alice is gracefully introduced as a foil to the dark machinations of Bertram. The scene that probably offended Mendelssohn most of all was the resurrection of the nuns through the invocation of the Evil One. On all sides, whether religious, artistic, or dramatic, this scene can hardly be defended. Wagner, it is true, has some thing similar in *Tannhäuser*, but the subject is treated with more artistic feeling. It was, however, the contest between the faith, purity, and love of a simple maiden and the Powers of Evil that caused *Robert le Diable* to be received throughout Europe with favour, although, no doubt, Mendelssohn gauged the tastes of the Parisians pretty accurately. The sensual, grotesque, and voluptuous elements in the opera made it so popular at first. What Schubert might have done in a satanic opera we can but guess. His opera *Des Teufels Lustschloss* met with the fate of many of his compositions. It was given away for a small debt, and a servant girl lighted the fire with the manuscript of the second act. The first and third acts, however, remain; and some day, when Schubert's works, by means of the new edition, are more widely known, we may be in a better position to judge. Our English composers have not gone deeply into the mysteries of satanic opera. The present Principal of the Royal Academy of Music has tried his hand in that direction, but possibly with no great sympathy for that kind of art. Wallace's nearest approach to the supernatural was in the *Amber Witch*; but Balfe went farther in his *Satanella*, an opera, however, which gained its chief popularity through its frank and genial melodies. As regards the mock supernatural operas of Offenbach and others of the modern school, they are simply to be accepted as grotesque parodies of the earnest attempts of other composers to deal with satanic subjects. *Orphée aux Enfers* has little in common with Gluck, and there is even something of pantomimic effect occasionally in the fiend as Gounod presents him. In Boito's opera he is a far more demoniac personage. Beethoven stands aloof from the devil and all his works; but Mozart has given us a glimpse of the supernatural in *Don Giovanni*. Berlioz, if not to be classed with operatic composers, finely suggests operatic possibilities in his *Faust*; and there is something of the operatic character in Dvořák's *Spectre's Bride*. Hoffmann makes some approach to the demoniac in his *Undine*, but the fairy element is the predominating feature.

JOSEPH VEREY.

SUBJECTIVE CRITICISM AND ITS RESULTS.

THE columns of our lively contemporary, *The Court and Society Review*, have lately served as forum for an animated discussion on the merits of Mr. Whistler's paintings and his rank as an artist. And so similar are the salient features of this controversy to those of one which recently raged in our own art, and to others which have on many previous occasions manifested themselves in various directions, that it will surely not prove unprofitable to attempt a *résumé* of the causes of this constantly recurring phenomenon. Its outward aspects are well known. A new style or form of art appears, and forthwith the art-world is divided in opinion. By one side the new comer is exalted as a genius of the first order; by the other, ridiculed as a bungler or a charlatan. The "doctors disagree." How is this? Fortunately, the very existence of art criticism of any kind being based on the assumption that intelligible reasons can be given for the opinions held, the ever-ready *De gustibus non disputandum* cannot

be offered as an explanation. And yet the impossibility of obtaining a consensus of opinion on the value of different styles of art, or various artists' exemplification of such, results mainly from variety in the temperaments of men; for even were a code of art principles universally accepted (a not impossible consummation) differences would still appear in the application of these laws to individual examples of art manifestation. For as no work of art can exist without containing many elements or qualities, *the proportion in the admixture of which is precisely what constitutes the artist's chief individuality of style*, so it is precisely in the appreciation of this very proportion that the just critic's labour lies. And here steps in the distorting influence of the critic's own individuality. Here lies the evil of subjective criticism. One man prefers unity to variety: another variety to unity. This one prefers colour to form; strength, perhaps, to grace: that one, form to colour; symmetry to strength; and so on. And since no work with any pretensions to ability is lacking in all these qualities, *combined in certain proportions*, the critic admires or blames according to his sympathy with the artist's view of the proportions necessary. Confronted with a work whose characteristic merit is its unity, the lover of variety will call it "monotonous." A work whose salient features are its variety and freedom, the lover of unity will call "wild, formless, chaotic." And yet, as a revelation of the artist's inner life, each work is precious in the measure of its sincerity and truth. It is, therefore, the chief duty of a critic to place himself *en rapport* with the work he is observing; a duty very often neglected, as two extracts from a little work recently published ("Thoughts of Great Musicians")* will sufficiently show. Carl Maria von Weber says:—"Critics at large often judge harshly and ungenerously of a work simply because their standards and views differ from those of the composer." Then, A. B. Marx says, *à propos* of Beethoven:—"The majority of so-called critics and competent judges of music are often governed by foregone conclusions. Instead of looking at a work *per se*, they expect it to correspond with their individual views." It follows, then, that those alone are fitted to become leaders of opinion on art matters whose sympathies are wide enough to recognise sincerity, vitality, and power in whatever forms they may appear.

It is now evident that to derive enjoyment from a work of art two things are necessary—viz. (1) That the work be capable of giving; and (2) that we be capable of receiving. Thus the mere fact that we derive no pleasure from a work is not sufficient proof of its failure, and may result entirely from our own incapacity to receive its peculiar message. It may be said that this "bites both ways," and the fact that a work *does* give pleasure is therefore no proof of its merit; that judgment being subjective the merit we fancy we see in works is derived from ourselves alone; and that our appreciation for Whistler or Wagner is a case in point, just as that shown by many for the rubbish which floods our music shops is no proof of its merit. But this will not hold water for a moment; for though among the cultured few incapacity to recognise the good when it is there is common, the capacity for seeing it when it is non-existent is very rare. For one competent person who enjoys mediocrity and praises it, we shall find twenty who fail to recognise much that is great and good when they see it or hear it. And with regard to inferior art, those of us who decry it do not for a moment deny its possession of the qualities claimed for it *by its admirers*, or its power to afford them enjoyment.

What we contend is that there are works containing these merits in an infinitely greater degree which are neglected in favour of such mediocre productions, and that, consequently, it is folly to buy or listen to inferior works when better are to be had, especially when (as in music is mostly the case) the best is the cheapest and the dearest is the worst.

But, it will be urged, the adoption of such widely tolerant views would open the door to a simply overwhelming flood of mediocrity, or worse, and completely paralyse the power (already weak enough) of true art-lovers to stem the tide; since the producers of such goods might reply to adverse criticism by complaining they were not understood, and by pointing to their numerous admirers as a proof of merit. But there is not the least danger. Apart from the fact that daring innovations are not a characteristic of mediocrity, which, courting popularity, avoids rather than seeks them, the value of admiration may in every case be estimated by a reference to the artistic and intellectual *status* of those who express it. If the thoughtless multitude be the sole admirers of a work rejected by the educated few, we shall rarely find the judgment of the latter turn out wrong. But if the educated few be the admirers, and the masses cold or hostile, history shows that in nearly every instance posterity ratifies the verdict of the few; and, when the educated few are divided, it will be found that the "ayes" generally "have it." History affords few examples, if any, of an artist accounted great by any considerable number of experts, and revealed by time the arbitrator to have been an impostor or a humbug. On the other hand, almost every innovator has in his day been condemned by a number of earnest and well-meaning, but too narrow, *connoisseurs*; who quite gratuitously, but erroneously, assume that the test of an artist's merit lies in his conformity to existing types and accepted standards. On this head, Schumann says:—"Second-rate abilities do enough if they master traditional forms. To genius, on the other hand, we accord the privilege of extending them, for the productions of genius alone are spontaneous." And A. B. Marx has this:—"The work which genius is impelled to produce is often so far beyond the range of contemporaries that its success at the time is of necessity in inverse proportion to its intrinsic value." If, therefore, a new work at first repel us, let these considerations "give us pause," and let us, before condemning, ascertain if the new comer has any admirers, if these be numerous, and, above all, *of whom they consist*.

It is of course open to any one to revere his own judgment as final, but on one condition: that he acknowledge it to be subjective, and do not attempt to lay the blame at the artist's door. Time alone has the power to decide which of the *subjective views* shall pass into an *objective fact*; whether "I like" shall be stereotyped into "it is good," or "I do not like" into "it is bad."

EDGAR F. JACQUES.

A BIT OF ADVICE.

THERE is no period of the year at which the aspiring amateur does not offer for the kind consideration of an editor or publisher some of the essays or compositions which have been "dashed off on the spur of the moment," and which, they are persuaded, are so eminently fitted to rank with others "which have been made public through your critical agency." There is only one portion of the year, however, that the editor of a musical journal can spare room to refer to the constant demands made upon his time and patience, and this is when the absence of activity

* Augener & Co.'s Edition, No. 9,177.

in the concert-room leaves both space and leisure to ventilate, not the grievances of rejected contributors, but those of a suffering referee, to whom all effusions—good, bad, and indifferent—are sent for final approval or rejection. On this subject it might be as well to draw the attention of would-be contributors to “a general reply” written by Mark Twain, whose genial humour is always pleasant, and whose philosophical remarks on many subjects are worthy of more serious attention than they usually obtain. He is known as a humourist, and all things from his pen are presumed to be intended only to provoke a smile. Let those who aspire to literary honours and profits read the following grave and pertinent remarks with all due thought, and, after reading, try to act according to the advice given:—

“Every man who becomes editor of a newspaper or magazine straightway begins to receive MSS. from literary aspirants, together with requests that he will deliver judgment upon the same; and, after complying in eight or ten instances, he finally takes refuge in a general sermon upon the subject, which he inserts in his publication, and always afterwards refers such correspondents to that sermon for answer. I have at last reached this station in my literary career, and proceed to construct my public sermon.

“1. Literature, like the ministry, medicine, the law, and *all other* occupations, is cramped and hindered for want of men to do the work, not want of work to do. When people tell you the reverse, they speak that which is not true. If you desire to test this you need only hunt up a first-class editor, reporter, business manager, foreman of a shop, mechanic, or artist in any branch of industry, and *try to hire him*. You will find that he is already hired. He is sober, industrious, capable, and reliable, and is always in demand. He cannot get a day's holiday except by courtesy of his employer, or of his city, or of the great general public. But if you need idlers, shirkers, half-instructed, unambitious, and comfort-seeking editors, reporters, lawyers, doctors, and mechanics, apply anywhere. There are millions of them to be had at the dropping of a handkerchief.

“2. No; I must not and will not venture any opinion whatever as to the literary merit of your productions. The public is the only critic whose judgment is worth anything at all. Do not take my poor word for this, but reflect a moment and take your own. For instance, if Sylvanus Cobb or T. S. Arthur had submitted their maiden MSS. to you, you would have said, with tears in your eyes, ‘Now, please don't write any more!’ But you see yourself how popular they are. And if it had been left to you, you would have said the ‘Marble Faun’ was tiresome, and that even ‘Paradise Lost’ lacked cheerfulness, but you know they sell. Many wiser and better men than you pooh-poohed Shakespeare even as late as two centuries ago, but still that old party has outlived those people. No, I will not sit in judgment upon your literature. If I honestly and conscientiously praised it I might thus help to inflict a lingering and pitiless bore upon the public; if I honestly and conscientiously condemned it, I might thus rob the world of an undeveloped and unsuspected Dickens or Shakespeare.

“3. I shrink from hunting up literary labour for you to do and receive pay for. Whenever your literary productions have proved for themselves that they have a real value, you will never have to go around hunting for remunerative literary work to do. You will require more hands than you have now, and more brains than you probably ever will have, to do even half the work that will be offered you. Now, in order to arrive at the proof of value hereinbefore spoken of, one needs only to adopt a very simple and certainly very sure process, and that is, to *write without pay until somebody offers pay*. If nobody offers pay within three years, the candidate may look upon this circumstance with the most implicit confidence that sawing wood is what he was intended for. If he has any wisdom at all, then he will retire with dignity, and assume his heaven-appointed vocation.

“In the above remarks I have only offered a course of action which Mr. Dickens and most other successful literary men had to follow; but it is a course which will find no sympathy with my client, perhaps. The young literary aspirant is a very, very curious creature. He knows that, if he wished to become a tinner, the master smith would require him to prove the possession of a good character, and would require him to promise to stay in the shop three years—possibly four—and would make him sweep out and bring water and build fires all the first year, and let him learn to black stoves in the intervals. If he wanted to become a mechanic

of any other kind, he would have to undergo the same tedious, ill-paid apprenticeship. If he wanted to become a lawyer or a doctor, he would have fifty times worse, for he would get nothing at all during his long apprenticeship, and, in addition, would have to pay a large sum for tuition, and have the privilege of boarding and clothing himself. The literary aspirant knows all this, and yet he has the hardihood to present himself for reception into the literary guild, and ask to share its high honours and emoluments, without a single twelvemonth's apprenticeship to show in excuse for his presumption. He would smile pleasantly if he were asked even to make so simple a thing as a ten-cent tin dipper without previous instruction in the art; but, all green and ignorant, wordy, pompously assertive, ungrammatical, and with a vague, distorted knowledge of men and the world acquired in a back country village, he will serenely take up so dangerous a weapon as a pen, and attack the most formidable subject that finance, commerce, war, or politics can furnish him withal. It would be laughable if it were not so sad and so pitiable. The poor fellow would not intrude upon the tin-shop without an apprenticeship, but is willing to seize and wield with unpractised hand an instrument which is able to overthrow dynasties, change religions, and decree the weal or woe of nations.

“If my correspondent will write free of charge for the newspapers of his neighbourhood, it will be one of the strangest things that ever happened if he does not get all the employment he can attend to on these terms; and, as soon as ever his writings are worth money, plenty of people will hasten to offer it.

“And, by way of serious and well-meant encouragement, I wish to urge upon him once more the truth, that acceptable writers for the press are so scarce that book and periodical publishers are seeking them constantly, and with a vigilance that never grows heedless for a moment.”

As with journalism so with musical compositions. The post brings large numbers of manuscripts to the music-publishers every day, from a hymn-tune to an oratorio, from a “*morceau de piano*” of two pages to a bulky secular cantata which might occupy a hundred. Sometimes a gem is found among the mass, which bears about the same proportion as regards its value as do the “payable five-pennyweights of gold” to the ton of quartz which produces it. Very often the labour involved to eliminate the treasure is equal to that required in “stamping” or crushing the rock.

Sometimes the piles of material offered bear testimony to both ignorance and presumption—ignorance of the first rules of the art of composition, and presumption in presenting such works as worthy to be printed and published. The senders cannot transmit with their effusions the surrounding circumstances of their own circles. The paper and writing alone can be judged, and there is, it may be, a certain amount of “cruel coldness” in the experienced mind which detects all the faults and shortcomings, and fails to be warmed into the enthusiasm and approval expressed by the partial friends who think the works good enough to be printed.

Even Homer himself nods, and some of the best and most adept among well-trained composers fall into the habit of occasionally bringing forth things unworthy of them. If an editor passes these things against his conviction, out of consideration for the name and fame of the writer, Nemesis overtakes him; for the public is a keen and uncompromising judge, and both writer and approver suffer in their estimation. On the other side, the taste of the public is fickle, and, like the sun, shines upon both “corrupt and incorrupt.” This is no reason, however, for the inexperienced amateur to assume that works which cost no previous preparation are likely to prove acceptable to the public, or that editors and publishers do them any injustice in refusing them. Good work can only be brought about by labour and skill; then it behoves all those who desire to succeed, to be careful in their preparation, and to be assured that if their work is worthy it will not be long without due recognition.

ETHICS OF THE CONCERT ROOM.—II.

I HAVE argued that concert-givers should have the entire control of concert programmes; this, not so much because they, as a body, are the most fitted to exercise absolute authority—would that they were!—but that in such matters there should be some responsible head, and without executive authority there can be no responsibility. Once establish that responsibility, and deviations from right conduct can be the more easily traced to their proper source.

The task is now to consider the position audiences hold as regards the ethics of the concert-room. Have they any specific duties, or is music to them a mere amusement, to be taken up or let alone at pleasure? I suspect that if the average amateur were told that concerts were serious undertakings, in which he had a part; that it depended very much upon him whether concerts promoted art, or had a deteriorating influence—such arguments would be met with the “incredulous smile” novelists so often mention. The simple fact is that the amateur cannot be bound to any contract; he goes to musical performances or stays away as it pleases him. Ought, therefore, the first consideration of concert-givers to be:—How shall they attract an audience? Should they give only what they know the public like, or what would form true taste for art? I confess that, after lengthened study of the subject, my conclusion is that there can be no compact between concert-givers and audiences; that the former can do nothing to bind the latter; but they *must* do their duty to art, and leave results to—chance, I was about to say—in any case trust that good may follow their endeavours, provided they are carried out with a single eye to what is good and true. My own experience only confirms this view.

Of the characteristics of audiences much has been written, and much more might still be added; but of these it is not the present purpose to treat. This, at least, may be said:—In the long run, merit, creative or executive, will certainly meet with its due reward, the instinct of the masses being on the side of right and justice. But art is not a matter of intuition, and the people at large are not to be supposed to possess, instinctively, powers that long years of study must ripen ere they are fitted for profitable employment. In our ideal of concert-giving we must, for the present, consider how the public should be treated, until the musical millennium of universal perfect taste shall arrive.

I am not presuming to offer a solution of the question; but, as holiday reading, would endeavour to furnish some food for thought to artists and amateurs who may honour me by perusing these pages. In the “apprenticeship” of *Wilhelm Meister* it may be remembered that “our friend” falls in with a theatrical company, and has many an argument with *Serlo*, who—an astute manager—is disposed to study and conciliate the public rather than instruct and guide it.

What they say of the drama is equally applicable to music. Says *Wilhelm*:—“It is a false compliance with the multitude, to raise in them emotions which they *wish*, when these are not emotions which they *ought* to feel.” “Whoever pays the cash,” said *Serlo*, “may require the ware according to his liking.” “Doubtless, in some degree,” replied our friend; “but a great public should be revered, not used as children are when pedlars wish to hook the money from them. By presenting excellence to the people, you should gradually excite in them a taste and feeling for the excellent; and they will pay their money with double satisfaction, when reason itself has nothing to object against this outlay. The public you may flatter, as you do a well-beloved child, to

better, to enlighten it; not as you do a pampered child of quality, to perpetuate the error you profit from.”

Here the whole matter lies in a nut-shell; here is a succinct law for the guidance of concert-givers and audiences—a law that would—were it observed—revolutionise concert-giving, for it would reverse the positions of the two parties concerned; the public would eventually be the gainer, but the other body has not yet the moral force to undertake its work. Lord Lytton many years ago said (in “England and the English”) “the public will pay for its amusements, but not for instruction,” or words to that effect. A similar idea is conveyed in this further remark from *Wilhelm Meister*:—“The useful encourages itself; for the multitude produce it, and no one can dispense with it: the beautiful must be encouraged; for few can set it forth, and many need it.”

It must be admitted that art not only can be, but *is* dispensed with; it is very frequently represented by a base counterfeit; and the public of this country—beyond that of almost any other—need the assistance of those who can set forth the beautiful. Our concert-givers are in too many instances blind leaders of the blind, when they are not mere speculators for money gain. It needs a special training for such work, but not always does it require that the concert-giver be a professional musician. He should in any case be a man of cultivated taste, with wide sympathies and extensive knowledge of contemporary art and artists. His duty should be not so much to study the public, as to bring forward works of merit, and give a helping hand to struggling and unknown composers. We have a plethora of concerts, so-called, but not many of the ideal character; and this is so because the high priests of art have surrendered their sacred office, and become the servants of that public it was their duty to instruct and lead in the right way.

STEPHEN S. STRATTON.

A MUSICIAN'S LETTER TO A FRIEND.

IN compliance with your wish for an account of my musical holiday experiences, I take pen in hand, and without further preliminaries tell my tale, which—I will give you timely warning—is not likely to contain anything of special interest. I did not go in search of music, my chief objects being rest and health; and even if I had done so, I could not have found much worth speaking of, as all the great concert-institutions confine their activity to the winter, and almost all opera-houses either close their doors during part of the summer or do not put forth their entire and best strength. What, then, remained? On the one hand, the Wagner performances at Bayreuth; and, on the other hand, garden concerts and similar unedifying, though sometimes pleasant enough, musical rites. The former I was prevented from attending; the latter I need not discuss.

On arriving at Paris I hastened to get a glimpse of the Salon. I mention this because I found there several works which appealed especially to the sympathy of musical beholders. A marble statue of Lully, for the peristyle of the Opéra, by the late Alexandre Schoenewerk, seemed to realise successfully the personality of the mean, astute Italian whose genius no less than his willingness and unscrupulousness enabled him to become one of the most influential of the founders of the French grand opera. Paul Aubert had sent to the exhibition a “Homage” to the composer of *Le Désert*; it is a bas-relief, which shows us a medallion of Félicien David above a pedestal, and a female kneeling on a step in front, offering a laurel branch. Among the sculptures was also a bronze

bust of Gounod by Charles Dubois, which I missed in the multitude of busts that were scattered in groups and singly over the vast ground-floor of the Palais de l'Industrie. The sculptor Armand Hirsche Bernarowitch Feinberg had been inspired in his "Course à l'Abîme" by the following verses from Berlioz's *La Damnation de Faust*:—

FAUST. Je vois onduler
Devant nous la terre ;
J'entends le tonnerre
Sous nos pieds rouler,
Il pleut du sang ! . . .

MÉPHISTOPHÈLES. Je suis vainqueur ; . . .

In the department of painting I noticed likewise musical subjects ; for instance, a portrait of the Italian violinist Camillo Sivori, by Tony Tollet, and one of the French violoncellist Jules Delsart, by J. A. Rixens.

Musicians, however, are more acutely touched by audible than by visible things, more by a piece of music than by a pictorial representation or illustration of a composer or composition. The reader may therefore thank me for changing the theme. When I approached the French capital, my attention was of course at once directed to what was going on in matters musical. A first glance at the papers gave me little satisfaction, for there was nothing new to be heard at any of the three opera-houses—the Académie de Musique (*vulgo*, the Opéra), the Opéra-Comique, and the Opéra-Populaire—nay, not even anything French. When, however, the following day, I looked again into the corners of the papers where the theatrical announcements are made, I read better news. As July was drawing near, and the doors of the Opéra-Comique were then to be closed for two months, I considered myself fortunate that an opportunity presented itself to hear at the most characteristically French operatic institution the most thoroughly French opera that has been written since the palmy days of Auber—I mean Bizet's *Carmen*. It would be labour lost to point out the merits of a work now everywhere so popular, though at first coldly received by the composer's countrymen. Even if we miss in *Carmen* some of the qualities of an ideal music-drama, even if we hold that the present appreciation is excessive, we must admit that Bizet manifested in this instance—and he did so also in others—an ease, verve, and originality of conception and execution which raise his work high above those of his at first more successful, because more commonplace, competitors for musico-dramatic fame. What a pity that so promising a composer had to die so young, and, moreover, in such distressing circumstances, unrecognised, and with his noblest aspirations unrealised ! The libretto of *Carmen* is not a bad specimen of its kind. Nevertheless, the subject is better adapted to a novel than to an opera, as the chief character requires more development than is possible in the latter. This seems to me obvious and unquestionable, and were it not so, the choice of the novelistic form by Mérimée, that consummate literary artist, would be conclusive. The performance of Bizet's work at the Opéra-Comique was good. Mme. Deschamps made an exceedingly spirited Carmen, and M. Lubin a satisfactory Don José, for if his voice sometimes lacked the requisite strength, it was always pleasing. The rest of the soloists, as well as the chorus and orchestra, did all their duty cheerfully, and thus formed an excellent *ensemble*. I should have liked to see some of the greater lights of the company ; for instance, the tenor Talazac, who came to the fore on a subsequent evening in *Traviata*. As, however, on the same evening a French opera I did not know was performed at the Académie de Musique, I turned my back on Verdi and the Opéra-Comique.

The opera alluded to was Massenet's *Cid*, which, I must confess, did not make a favourable impression upon me. It is the work of a man who has mastered the craft of his art, but who has neither an exalted ideal nor anything new to say. Effect seems to be the goal he strives after. Indeed, one is tempted to regard his opera as a cento of phrases, to a great extent commonplace, or dangerously bordering on the commonplace, concocted with a distinct view to giving the vocalists opportunities to appeal to the audience for applause. And these vocalists proved themselves worthy, and more than worthy, of their fellow-conspirator, the composer ; they bawled out at the top of their voices the ever-and-ever recurring concluding formulas, and thus laid snares into which the silly auditors regularly fell. Can, I ask, such meanly self-seeking practitioners of an art be called artists ? Musical taste and dramatic truth are matters of little moment to them in comparison to a round of bravos. In short, librettists, composer, and executants combine unanimously to flatter the worst inclinations of the *vulgus*. The voice of Wagner has not yet been heard, at any rate not been listened to, by them. But unless the two fundamental lessons he taught—namely, that the executants are the servants of the poet and composer, and that the poet and composer are the servants of the poetico-musical idea—have been learned, opera is one of the most despicable things that we owe to our much-vaunted civilisation. Of course Wagner neither was the first who taught these lessons, nor the only one who practised this teaching ; but he stood up boldly at a time when reformation was greatly needed and the truth little relished. We feel perhaps more fully the debt we owe to Wagner when we hear the works of some other composers than when we hear his own. At any rate, even those who still refuse to approve of his dramatic style have lost the taste for much they used to delight in.

The case of Reyher's *Sigurd*, another opera I had an opportunity of hearing, is very different from that of Massenet's *Cid*. Reyher, though gifted with considerable creative talent and well versed in the use of the resources of his art, cannot be said to be a first-class musical genius ; but he pursues noble ideals with a result which is, to say the least, highly estimable, praiseworthy, and also gratifying. Indeed, this might have been expected from the disciple and defender of Berlioz. If *Sigurd* is not a work which will make its way over all the theatres of Europe and America, become popular, and remain on the *répertoires* for generations, it is nevertheless a work which cannot fail to give pleasure both to the artistically-trained auditor and he who is not. Should Reyher have to forego the reward of a decided outward success, he may comfort himself with the reflection that he has set an excellent example to French composers, and influenced for good the taste of the French public. He who combines in his work ingenuousness and ingenuity, and to whom truth, not effect, is the supreme law, does not write in vain. Reyher has, moreover, to contend with two obstacles : a gigantic competitor and weak partners—namely, Wagner's *Siegfried* and the poets Camille du Locle and Alfred Blau, whose libretto, although on the whole above average merit, has too much of French poetic polish to be quite in keeping with the primitive humanity of the subject. Had I to compare Massenet and Reyher, I would say the former is theatrical, the latter dramatic.

This concludes my account of the musical performances I heard at Paris, for the advertisements of the Opéra-Populaire were not attractive enough to induce me to go to the Théâtre du Château d'Eau. But there is one thing in connection with the performances at the Académie de Musique and the Opéra-Comique I must

yet dwell upon for a moment—namely, the mania for vibrato, which struck me on this occasion with greater force than ever before. Nothing is more effective, because true to nature and reason, than a vibrato where intense excitement is to be expressed; on the other hand, nothing more ridiculous and disagreeable than its indiscriminate, continuous employment. The French, who have contracted an artificial taste for this vice, seem to regard it as a beauty; whereas those of other nations, who possess still a healthy taste, condemn it as an abomination. That the French regard it as a beauty may be inferred from the following facts: (1) The universality of the habit among French singers; (2) the applause which they reap with it from the French public; and (3) the remark of one of the chief French critics that our Edward Lloyd's voice is wanting in brilliance of *timbre*, by which he cannot have meant anything else than that this singer is free from the vice of his brethren and sisters on the other side of the Channel. It is really sad to hear so many French vocalists and foreign vocalists that settle in France spoil their fine voices and in many respects excellent performances by flattering a vicious national taste to which pure tone and perfect vocalisation have no charm.

At the commencement of this letter I spoke somewhat disparagingly, too disparagingly I now confess, of garden concerts, for, after all, the exceptions worthy of notice and discussion are very numerous. These concerts, which often have partly or wholly classical programmes, are indeed quite a power in the musical education of the German people, as the low prices of admission (6d. is the usual price) enable almost any one to take advantage of them. Many a time I have at such concerts heard symphonies by Haydn, Mozart, and Beethoven played by good orchestras. During my stay at Wiesbaden, where I went after my short visit to Paris, I met on the programmes of the Curgarten concerts with Mozart's *Figaro* and *Zauberflöte*, Beethoven's third *Leonore*, Wagner's *Flying Dutchman* and *Tannhäuser*, Gade's *Hamlet* and *Im Hockland*, and Schumann's *Genoveva* and rarely heard *Julius Caesar* overtures. Occasionally a solo (harp, &c.) was played by a member of the band, or some artist or artists from elsewhere made their appearance. Thus, for instance, there took part twice in these concerts the talented but as yet immature violinists, the sisters Clotilde and Adelaide Milanollo. Two of the most interesting concerts were a Wagner concert and a Dutch National Festival concert, the latter of which had the following programme: National March and Concert Overture *Zum Feste* by Hol; National Dutch Hymn *Wien neerlandisch blood*; Gavotte from the Suite, Op. 103, by Silas; Concert Overture by Verhulst; *Air de ballet* by Ed. de Hartog; three old Dutch folk-songs from the collection of Adrianus Valerius, of the year 1626; and the *Egmont* overture by Beethoven. The programme, which consisted, with the exception of the last item, only of compositions by Dutch composers, was very interesting, although the art-works (using the word in contradistinction to folk-songs) were hardly representative of the achievements of the modern Dutch in music, and showed *savoir-faire* rather than genius.

Notwithstanding the distance between Wiesbaden and Haarlem, the mental transition from the Dutch National Festival concert at the former place to an organ recital at the latter is easy. The famous Haarlem organ (built by Christian Müller in 1735-38, and completely restored in 1868), which has long ceased to be considered the largest instrument of its kind (indeed, it never was that), remains still a very fine one, and lovers of music continue to make pilgrimages to it. For the benefit of the organists who are in the habit of scandalising by their programmes

well-thinking frequenters of their recitals, I should like to publish that which the Haarlem organist had prepared. It ran thus: Prelude by J. S. Bach, Aria by Handel, Chromatic Fugue by Rheinberger, Andante cantabile by Schmölling, "The Lotus Flower" by Schumann, Fugue by J. S. Bach. The acoustical conditions of the Groote Kerk at Haarlem are, as those of so many churches, unfavourable to the performance of quick polyphonic movements. The confusion and indistinctness which so often distresses the hearer in preludes and fugues might, however, not infrequently be avoided, or at least diminished, by judicious registering.

Now I think I have exhausted all I had to tell with regard to my musical holiday experiences, and I have no doubt that you will agree with me in saying that this letter does not contain anything of special interest. *Vale.*

FR. NIECKS.

CHRONOLOGICAL TABLES AND THEIR MATERIAL.

BY E. PAUER.

(Continued from page 177.)

COMPOSERS OF DRAMATIC MUSIC—OF ITALY, SPAIN, AND PORTUGAL.

1757—(?). CHIAVACCI, VINCENZO; b. at Rome, d. at Warsaw (?). Composer of the operas "Alessandro nell' Indie" (1783), "Il filosofo impostore," "I quattro parti del Monde." In 1801 he went to Warsaw, and became conductor of the opera buffa. Details are wanting.

1758—1800. MENGOLZI, BERNARDO; b. at Florence, d. at Paris. Pupil of Pasquale Potenza (as singer). 1787, he went to Paris, and was later appointed as Professor of the Conservatoire. He wrote Italian and French operas. The best known are "Gli Schiavi per amore," "L' Isola disabitata," "Les deux Visirs," "Une Faute par amour," "Aujourd'hui," "Isabelle de Salisbury," "Le Tableau parlant," "Pourceaugnac," "L'Amant jaloux," "Selico," "Brunet et Caroline," "La Dame voilée," and "Les habits de Vancluse."

1759—1823. BRUNI, BARTOLOMEO; b. at Coni (Piedmont), d. at Passy (Paris). Pupil of Spezziani of Novara. 1781, he went to Paris, and became violinist (pupil of Paganini) of the Comédie Italienne; later, in turn, conductor of the Théâtre Montansier, the Opéra Comique, and the Italian Opera. He composed 17 French operas, of which "Le Mariage par Commission" (1816) was the last. He was more distinguished as a violinist than as a composer.

1759—1842. FERRARI, GIACOMO GOTIFREDO; b. at Roveredo, d. at London. Pupil of Pater Marianus Stecker at the convent of Mariaberg, near Chur (Switzerland). In Naples, pupil of Latilla, and indirectly, of Paisiello. 1791, accompanateur at the Théâtre Feydeau (Paris); 1793, at the Théâtre Montansier, for which he wrote the opera "Les Evénements imprévus." In London he composed the operas "La Vilanella rapita," "I due Svizzeri," "L' Eroina di Raab," &c. He published an autobiography "Aneddoti piacevoli e interessanti occorsi nella vita di Giacomo Gotifredo Ferrari" (London, 1830, 2 volumes).

1760—1814. TARCHI, ANGELO; b. at Naples, d. at Paris. Pupil of Sala at the Conservatoire della Pietà. In 1781 he composed the opera "L' Architetta," and 1783 "La Caccia di Enrico IV." After this he wrote until 1789 not less than 20 operas. 1789, he went to London, and composed here "Il Disertore" and "Alessandro nell' Indie." In the same year he returned to Italy, and wrote until 1797 about 16 operas for various theatres. In 1791 he was in Paris, where his opera "Don Chisciotte" was performed. 1797, he settled in Paris, and composed for the Opéra Comique and the Theatre Feydeau "Le Cabriolet jaune," "Le Trente et Quarante," "Aurore de Gusmann," "D'auberge en Auberge," "Une Aventure de Saint-Foix," and "Astolphe et Alba."

1760—(?). BRUNETTI, GIOVANNI (brother of the excellent

- violinist, Gaetano Brunetti, 1753—1808; b. at Pisa, d. there (?). Composer of the operas "Lo sposo di tre, marito di nessuna," "Le Stravaganze in Campagna," "Bertoldo e Bertoldina," "Demofonte," "Le Nozze per invito," "Fatima." Biographical details are wanting.
- 1760—1842. CHERUBINI, MARIA LUIGI CARLO ZENOBIO SALVATORE; b. at Florence, d. at Paris. Pupil of Bartolomeo and Alessandro Felici, and, later, of Pietro Bizarro and Giuseppe Castrucci. From 1778—82 pupil of Sarti (Bologna). His first opera was "Quinto Fabio." Until 1784 he wrote for different Italian towns "Adriano in Siria," "Armida," "Messenzio," "La Sposa di tre, marito di nessuna," "Alessandro nell' Indie," and "I viaggiatori felici." 1784, he wrote for London "La finta Principessa" (opera buffa), and the opera seria "Giulio Sabino;" for Turin, "Ifigenia in Aulide." 1788, in Paris, "Démophon," "Lodoiska" (1791), "Elise, ou le voyage du mont Bernard" (1794), "Il Perruchiere" (1796), "Medée" (1797), "L'hôtellerie portugaise" (1798), the operetta "La Puniton" (1799), and, with Boieldieu, "La Prisonnière" (1799); "Les deux journées" (1800), with Méhul, "Epicure" (1800), "Anacron" (1803), the Ballet "Achille à Scyros" (1804), for Vienna "Faniska" (1805), "Pygmalion" (Paris), "Le Crescendo" (1810), "Les Abencerrages" (1813), and "Ali Baba" (1833).
- 1760—(?). ROSSI, LORENZO; b. at Florence, d. there (?). Pupil of Bartolomeo Felici, later also of Paisiello, Insanguine, and Cotumacci. Of his operas, the following were the most popular: "Ifigenia in Aulide," "I due fratelli ridicoli," "Antigono," "Il geloso in cimento," "Le due Cognate in contesa," and "Lo Sposo burlato."
- 1760—(?). MARINELLI, GAETANO; b. at Naples, d. at Munich (?). Pupil of the Conservatorio della Pietà. Until 1811 he wrote "Le tre Rivali," "Gli Uccellatori," "Il Trionfo dell' Amore," "Il Letterato alla moda," "Lucio Papirio," "La Vendetta di Medea," "Il Concorso delle spose," "Alessandro in Efeso," "L' Equivoco fortunato," "La finta Principessa," &c.
- 1761—1815 (?). ISOLA, GAETANO; b. at Genua, d. there (?). He received his musical education at Palermo. His best opera was "La Conquista del velo d' oro" (Turin, 1791).
- 1761—(?). MONETA, GIUSEPPE; b. at Florence, d. there (?). Composer to the Grand Duke of Tuscany. He wrote "Il Capitano Tenaglia," "La Muta per amore," "Amor vuol gioventù," "L' Equivoco del nastro," "I due Tutori," "Il Conte Policronio." All of them are opere buffe.
- 1762—1834. PALMA, SILVESTRO; b. at Naples, d. there. Pupil of Paisiello. Of his best-known operas the following may be named:—"La Pietra simpatica," "Gli Amanti ridicoli," "La Sposa contrasta."
- 1763—1817. GUGLIELMI, PIETRO CARLO, son of the above; b. at Naples, d. at Carrara. His best-known operas are "Asteria in Tesco," "La Fiera," "Il Naufragio fortunato," "L' Equivoco degli sposi," "La Serva bizzarra," "L' Erede di bel prato," "L' Isola di Calipso," "La Persuasione corretta," "Ernesto e Palmira," "Don Papirio," "Romeo e Giulietta," and "La Moglie giudice del marito."
- 1763—1830. PORTOGALLO, MARCANTONIO (really SIMAO); b. at Lissabon, d. there. 1778, he produced at Turin his first operas "L' Eroe Cinese," "La Bachetta portentosa" (Genoa, 1788), "L' Astutto" (Florence, 1789), "Il Molinaro" (Venice, 1790). Although appointed as chapel-master of the Lissabon Court, he paid an annual visit to Italy, where about 13 more operas were performed. 1807, he went with the King of Portugal to Rio Janeiro, where he remained until 1815.
- 1763—1845. MAYER (MAYR), SIMON. See German Composers of Dramatic Music.
- 1763—1826. ANDREZZI GAETANO; b. at Naples, d. at Paris. Relative and pupil of Jomelli. From 1784 to 1786 chapel-master in St. Petersburg, where he wrote the operas "Didone," "Jason e Medea," 1790, chapelmaster at Naples. 1791 at Madrid. Here he wrote "Gustavo di Svezia." Of his 19 operas the best known and most popular were:—"Il Medonte," "Arbace," "Catone," "Agesilao," "Giovanna d' Arco," "Arminio," "Sesostri," and "Armida e Rinaldo" (1803).
- 1764—1827. FEDERICI, VINCENZO; b. at Pesaro, d. at Milan. 1790, he wrote his first opera, "L' Olimpiade" (Turin), "Demofonte," "La Zenobia," "La Nitetti," "La Didone" (London, 1792—1802). Until 1809, he composed "Il Giudizio di Numa," "Oreste in Tauride," "La Sofonisba," "Idomeneo," "La Conquista dell' Indie," and "Ifigenia in Aulide."
- 1764—1821. PARENTI, FRANCESCO PAOLO MAURIZIO; b. at Naples, d. at Paris. Pupil of Tarantina, Sala, and Traetta. In Rome and Naples he composed "Le Vendimie," "Il Matrimonio per fanatismo," "I Viaggiatori felici," "Antigona," "Il Rè pastore," "Nitetti," "Artaserse," 1790, he went to Paris, where he composed "Les deux Portraits," and "L' homme où le Malheur."
- 1765—(?). ROBUSCHI, FERDINANDO; b. at Colorno, Duchy of Parma, d. at Parma (?). Pupil of Fortunati, Padre Martini (Bologna), Sarti and Cimarosa (Naples). Of his 34 operas, the following were the most popular: "I Castrini," "Attalo, Rè di Bitinia," "Il Geloso disperato," "Christa bene non si muovo," "La morte di Cesare," "La Briseide," and "I tre Rivali in Amore."
- 1765—(?). FABRIZI, VINCENZO; b. at Naples, d. (?). Of his many operas the titles of the following are known: "I due Castellani burlati," "La Sposa invisibile," "I Puntigli di gelosia," "L' Incontro per accidente," "La Moglie capricciosa," "La Contessa di nova luna," "La nobiltà villana," "Gli Amanti trappolieri."
- 1765 (1761 ?)—(?) TRENTO, VITTORIO; b. at Venice, d. at Rome (?). Pupil of Bertoni. 1790, his first opera, "Teresa vedova," was produced in Venice. From 1790 to 1806 he composed, among many others, "Andromeda," "Le astuzie di Tichetto," "I Vecchi delusi," "Robinson secondò," "Ifigenia in Aulide," "Lucrezia." For Amsterdam he wrote, "La Donna giudice" (1800); for Lissabon, "Tutto per inganno" (1815); and 1818 and 1819 he wrote for Rome, "L' Equivoco di due anelli," and "I fratelli Maccabei." Other details are wanting.
- 1766—1850. BASILI, FRANCESCO; born at Loretto, d. at Rome. Pupil of Jannaconi (Rome). He wrote many operas (16), but their titles are not known.
- 1768 (1764 ?)—1837. FIORAVANTI, VALENTINO; b. at Rome, d. at Capua. Pupil of Jannaconi. 1791, he composed his first opera, "Con imatti il sacro la perde, ovvero le Pazzie a vicenda" (Florence); later, "Il Furbo contro il furbo" (Turin, 1797), "Il Fabro Parigino," "Le Contrattive villane" (this is his most celebrated work); "Camilla" (Lissabon), "Virtuosi ambulanti" (Paris, 1807), "I ragazzi ciarlattaneschi" (Naples), "Raoul de Crequi," and "Gli Amori di Domingo e d' Adelaide" (Naples), "Il Ciabattino" (Naples, 1816). Most of his operas are comic (buffa).
- 1768—1810 (?) NASOLINI, SEBASTIANO; born at Piacenza, d. at Naples. "Nitetti" (Triest, 1788), "L' Isola incantante" (1789), "Adriano in Siria" (1790), "Andromeda" (London, 1790), "Tesco" (Vienna, 1790). Returned to Italy, he wrote about ten operas for the different Italian towns.

(To be continued.)

OUR MUSIC PAGES.

THE two little works which occupy the space allotted to Our Music Pages this month, are worthy of the best attention. They are each excellent in their way, yet are different in style, and represent distinct and valuable schools of music. A knowledge of each school must be sought for by all who wish to excel in the art they represent. They are equally modern in character, though it is not difficult to perceive that the course of study which could culminate in the production of two such gems has been based upon different lines. The "Prelude" by Walter Brooks recalls the train of thought and method of treatment of the great Leipzig Cantor, and the delicate little piece "Espoir" by Edgar Del Valle de Paz is suggestive of Chopin. Each has, as the reader will perceive, striking points of originality, sufficient to command attention for

WALTER BROOKS' PETIT PRÉLUDE.

Allegro molto.

PIANO.

cresc.



The musical score consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The first system shows a piano introduction with flowing sixteenth-note patterns in the right hand and a steady eighth-note accompaniment in the left hand. The second system continues this texture. The third system introduces the vocal line with the lyrics "cre - - - - - sen - - - - - do" and a forte (*f*) dynamic marking. The fourth system features a more active piano accompaniment with sixteenth-note runs. The fifth system continues the piano part with sustained chords in the left hand. The sixth system concludes the piece with a *rall.* (rallentando) marking and a triplet of eighth notes in the right hand.

cre - - - - - sen - - - - - do

f

rall.

"8 ESQUISSES" by E. DEL VALLE DE PAZ.

Op. 11. N^o 4.

"ESPOIR."

Allegretto mosso.

PIANO

other works from the same pens whenever they appear. The study of both cannot fail to expand the estimation in which the composers should be held, and recommend their music for that quality of variety which is always said to be charming.

Foreign Correspondence.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

August 12th, 1886.

THE Conservatoire of the Gesellschaft der Musikfreunde finished its academical year in the middle of July with three concerts, in which the best pupils appeared as soloists, and the juvenile orchestra was heard by a large audience, to whom free *entrée* had been accorded. The whole performance again proved the excellence of the institution, the merits of the director, Herr Hellmesberger, and the professors in every branch. The number of pupils, among whom are many highly talented, manifested good training, and proved the high reputation of the Vienna school. The exposition of the pupils of the school for drama also produced a most happy result. Eight young pupils were immediately engaged for the stage in different towns. The number of professors and pupils was exactly the same as last year, namely, 58 professors and 851 pupils, all of whom were musical with the exception of 36 who belonged to the drama.

The very day after the closing of the Conservatoire the Hofopera opened. Herr Gritzinger, who was formerly a chorister on the same stage, and commenced with little rôles, by degrees was entrusted with greater ones, and was sent to Cologne and Berlin to gain experience. He has now returned, and takes rank in the list of first tenors. He has been heard as Eleazar, Radames, and the Profet, and was received with encouragement by the audience in every way. We have had only two guests, namely, Frl. Lina Pfeil, from Berlin (?), who is said to have a small but flexible voice, and some degree of talent for the Spieloper. She chose the rôles of Rose Friquet, Undine, Marie (*Fille du Régiment*), and had a respectable measure of success. The other guest, Frl. Walter, was not new to Vienna, where her very estimable father, the well-known tenor singer, is one of our veterans of the stage. Frl. Mina Walter sang the part of Elsa in an agreeable manner, but without achieving a particularly remarkable result. Herr Winkelmann, Frau Paquér, Herr Sommer, Frl. Schläger, and others, form the phalanx of the soloists; the rest of the staff were enjoying repose and the charms of the holidays.

Operas performed since July 16th to August 12th:—*Der Trompeter von Säckingen* (five times), *die Jüdin, Fata Morgana* (three times), *Carmen, Aida, das Glöckchen des Eremiten* (twice), *Undine, Wilhelm Tell, Regiments-tochter, Troubadour, Robert der Teufel, Fra Diavolo, Lohengrin, das goldene Kreuz* (and the ballet *Coppélia, der Profet*).

Reviews.

Petites Études Préliminaires. Par LOUIS KÖHLER. (Edition No. 6520; net, 1s.) London: Augener & Co.

WHAT can we say of Louis Köhler's "Easy Preliminary Studies," except that they are excellent? Köhler was a teacher by nature, study, and experience,

one who laboured in his profession with voice and pen, writing both music and books. His imaginative works may die or be dead, his educational works will live. The author describes the nature and object of these studies in the opening remarks of the preface, wherein he explains how they are to be practised. "In order to enable beginners in pianoforte playing to devote themselves as early as possible to the acquirement of a smoothly-flowing style of touch, I have composed the following little studies, which, of all those of their kind hitherto published, may, I think, be considered the easiest. They are intended to lead to my Op. 50 (entitled 'The First Studies, forming a basis of execution'), and should be presented to the pupil as soon as he can play with methodical correctness (even though but slowly), and with a quiet hand, the first five-finger exercises, knows all the notes [from F to f], and has attempted some easy pieces for beginners."

8 *Phantasiestücke für das Pianoforte.* (Op. 32.) Von WOLDEMAR BARGIEL. (Edition No. 8025; net, 1s. 6d.) London: Augener & Co.

BARGIEL belongs to the Schumann school, which he does not disown in the eight fantasy-pieces, Op. 32. But he is not a characterless imitator. In addition to a finished craftsmanship, he can boast something of an individuality. Moreover, a sturdy manliness distinguishes much of his music. In the present work gracefulness is likewise very prominent, for instance, in No. 1 (*Allegro con grazia*), No. 2 (*Andante con moto*), No. 5 (*Allegretto, un poco Allegro*), No. 6 (*Allegro comodo*); and No. 8 (*Con moto grazioso*); more or less also in the other pieces, in No. 3 (*Presto, sempre staccatissimo*), No. 4 (*Lento*), and No. 7 (*Andante sostenuto, molto espressivo e cantabile*). To make a long tale short, Bargiel is more than a composer in the literal sense of the word: he has a divine spark in him.

Sonata in E flat for the Pianoforte. By WILLIAM ARTHUR BLAKELEY. London: Weekes & Co.

THE composition of a sonata, or even of a lesser work in that form, is not often undertaken by the young musicians of the present day. The majority of the young writers of pianoforte pieces prefer to cast their thoughts in a mould which scarcely requires any previous artistic preparation. These may possess a certain degree of attraction for a time, but they can have no lasting effect, neither can they help the development of the powers of the composer. It is therefore good to encourage those who think the old paths the safest, and who endeavour to follow in the footsteps of those classical writers upon whose forms no improvement has been made. The sonata form was good enough for Beethoven to begin with, and to end with. His genius was not in any way hampered by it. Our rising writers would do well to follow his example; and the present attempt by Mr. Blakeley is worthy of approval, not only for his choice of form, but also for his own special treatment. He has dealt most agreeably with his subjects, so that both first and last movements are bright

and interesting. The slow movement in A flat is a gem of melodic treatment, and the composer, who has in this instance done well, may in the future do better.

Romanze für Flöte und Piano-forte. Op. 17. VON ALGERNON ASHTON. Hamburg: Aug. Cranz.

THIS is a piece for flute and piano very different from the majority of those which are composed and published in our day, when compositions for this now neglected instrument are generally either virtuosic fireworks, or food for the worst class of amateurs. In Mr. Algernon Ashton's "Romanze" we recognise the heart and hand of a clever, fine-feeling musician, who is accustomed to think in, and handle the larger musical forms. We recommend the piece to flute-players who love something better than operatic fantasias and variations on popular airs. We may say in conclusion that Mr. Ashton deserves as a composer more attention than he has yet obtained.

All the World is Bright. Song in two settings (*Deux airs de ballet*). By GERARD F. COBB. Op. 11. London: Music Publishing Agency.

IT is a novel idea for one composer to present two different settings of the same words such as has been done in the present case. It is remarkable, too, that each should be successful. If one setting had been musically better than another, it might have been assumed that the more effective form was that upon which the composer took the most pains, or was under the influence of a more powerful inspiration. But, judging the settings upon their own merits, the composer may be congratulated upon the versatility of his skill, and also, in a large measure, of the originality of his thought. Dance forms have been employed for songs before, it is true, but scarcely so vocally effective as in the two forms of the Polonaise and Schottische which constitute the varied treatment of the words.

Songs and Melodies, with pianoforte accompaniment. The music by CHARLES GOUNOD. (Edition No. 8835, net, 1s.) London: Augener & Co.

THERE are in this collection eight most charming songs by the composer of *Faust and Marguerite*, of *The Redemption*, *Mors et Vita*, and many other works of importance. They are the well known "Serenade" (*Quand tu chantes*), "The Guardian Angel" (*L'ange gardien*), "The Elf's Trip" (*Où voulez-vous aller*), "Broken Reeds," "Angels' Wings," "Merry Lark" (Romance), "Rose of the Danube," and "Turn, weary Wheel" (Penelope's song). It is enough to say that these delightful pieces are all in the early, and, as some would hold, the best manner of the master; and the clever and graceful words by E. Oxenford, with which they are associated, form an artistic combination which deserves to secure a wide and lasting popularity for this edition.

Two Songs. By ADOLF JENSEN. London: Augener & Co.

THE two songs before us form part of the series entitled "Germania: Favourite German Songs with English words." They are: Nos. 497 and 498, "O murmuring breezes" (*Murmelndes Lüftchen, Blüthenwind*), in G flat, and a transposition in E flat; Nos. 499 and 500, "Beside the clear river" (*Am Ufer des Flusses des Manzanares*),

in D, and a transposition in D flat. Jensen, who was a truly poetical nature, numbers among the best and noblest song-composers of the second half of this century. It is much to be regretted that illness crippled his productivity, and a too early death cut short his valuable life. His was a finely-strung soul, full of exquisite sweetness, warmth of feeling, and genuine ideality. In short, Jensen is a personality worth knowing, especially as a song-composer. Let those to whom he is still a stranger not neglect this opportunity of an introduction. The two songs are charming.

Abendlied (Evening Song). Music by H. LE BRETON GIRDLESTONE. London: Weekes & Co.

THE composer of this song has followed the accent of his poet's words with such fidelity that the melody, taken by itself, forms a series of exactly recurring rhythmical accents. To destroy the monotony which follows this reiteration, he has supplied an accompaniment which is rather more elaborate than is likely to be acceptable to the generality of those who might be attracted by the character of the song and its vocal treatment. While the song exhibits inexperience on the part of the composer, it also displays a certain amount of musical feeling which ought to secure attention for his subsequent efforts.

Damon and Phillida. Ballad. Music by R. H. WODEHOUSE. London: Edwin Ashdown.

THE words of this song are quaint and old-fashioned in style, full of poetical conceit, and happily expressed. The music, without being in any way pretentious or elaborate, most successfully reflects the idyllic character of the words, and, as the compass is limited, the melody attractive and vocal, the ballad may be classed among the better things of its kind.

Report and Proceedings of the Birmingham and Midland Musical Guild. Second Session, 1885. Birmingham & Leicester: The Midland Educational Company, Limited.

THE Birmingham and Midland Musical Guild was founded on Jan. 12, 1884, with the following objects: (1) The promotion of social intercourse among musicians; (2) The consideration of matters affecting the musical profession; (3) The reading of papers on musical subjects, with discussion thereon; and (4) The study of musical works of special novelty or interest. At present, the number of its members amounts to 52, Mr. James Stimpson being President, Mr. Alfred Sutton, Vice-President, Mr. Thomas Troman, Hon. Treasurer, and Mr. Stephen S. Stratton, Hon. Secretary. From the Annual Report we learn that the average attendance has been 18.5, the highest 20, the lowest 12; and we agree with the writer of the report that, "Of a total of 52 members this can hardly be considered altogether satisfactory." But, although by no means satisfactory, it is exactly what one would expect from musical professors, the interests of the majority of whom are so extremely limited. Papers were read on various occasions—on "Rhythm," by the Rev. Charles Dudley Lampen; on "The Versicles and Responses of the Matins and Evensong of the Church of England," by Mr. John Heywood; "Definitions," by Mr. Charles Lunn; on "Music: its uses and abuses," by Mr. Blakeman Welsh; and on "The Artistic Life," by Mr. E. J. Breakspeare. Most of the papers suffer from an excess of discursiveness, and a want of

scientific method in the investigation and treatment of the subjects. The most ambitious paper is that on "Rhythm;" the best, are those on "The Artistic Life," and "The Versicles and Responses." The value of most of the papers is indeed rather subjective than objective—that is to say, they do not add much, if anything, to our knowledge, but cannot but have had a stimulating effect on the mental activity of the authors, and perhaps also their hearers. On one occasion, Mr. S. S. Stratton gave an account of Robert Franz's revised score of Handel's *Messiah*. On other occasions, the foundation of a local Academy of Music and of a musical periodical were discussed. The discussions on these questions, and on the papers read before the Guild, were distinguished by that total absence of logic characteristic of discussions by musical professors. No doubt the most interesting item of the proceedings was the concert given by the Guild on Dec. 21, 1885, the programme of which consisted solely of compositions by members. To quote the programme in full would take up too much space, we must therefore confine ourselves to saying that on it appeared the names of C. S. Heap, A. R. Gaul, A. J. Sutton, E. J. Breakspear, F. Robinson, O. Pollock, F. F. Rogers, W. Stokes, T. Troman, Inglis Bervon, C. Dudley Lampen, J. Heywood, H. W. Wareing, and Alfred Luton. We wish the Guild, which has our sympathy, all success. May the musicians of Birmingham find imitators in many other towns.

The Philosophy of Voice, showing the right and wrong action of voice in speech and song, with laws for self-culture. By CHARLES LUNN. London: Bailière, Tindall, & Cox.

ON more than one occasion in times past we have embraced the opportunity afforded by the publication of one or other of his works, or of new editions of them, to commend Mr. Lunn's earnestness and ability. We congratulate him upon the appearance of the fifth edition of this book, and recommend those of our readers who are interested in the subject of voice-cultivation to make acquaintance with it.

There are hints which even the most experienced may take with profit, and there are many physiological truths which are of inestimable value, all showing that the author has most carefully studied his subject, and may claim to be scientific in the basis of his principle. There is an outline drawing of the little bird called a "sedge warbler" in full song, showing the position of the throat while the vocal organs are in action. The introductory chapter speaks of the bird, and its method of production, as similar to that which he hopes to "induce in human beings, and define its cause." This he proceeds to do in the subsequent pages, dividing his work into two parts, of which the first is educational, and the second philosophical and practical.

In the educational part he explains the peculiarity of the old Italian method of singing, which he tells us is only represented by himself and Signor Garcia. He gives a series of laws for voice production which are based upon observations derived from experience, and described in words which are replete with shrewdness and common sense. They are also plain and lucid, and well calculated to fulfil that portion of the purpose of the book which aims at self-culture. For example, in his second law (p. 18), he urges the pupil to "never mind" about "pectoral," "abdominal," or "clavicular" breathing. In this he shows good knowledge and valuable.

All breathing must be automatic. So soon as the attention is directed to the manner in which the breath should be drawn, it becomes laboured and artificial, and defeats its end as a factor in natural, as well as in scientific singing.

In describing the register of the voice, Mr. Lunn would substitute the term "joint" for "break." It is not worth while to cavil at this substitution, because the one term is as good as another for his purpose. Still, we think that there is a distinction, and it might be considered consistent enough, to employ his term "joint" in speaking of those voices in which the two series of sounds in the range had been welded by scientific practice, and to leave the word "break" as still applying to those voices in which the differences of quality have not, or cannot be smoothed over. In the so-called alto voice of men, for example, two distinct registers (*pace* Mr. Lunn) are always to be found, with the "break" higher or lower according to the basis of the voice—that is to say, whether the "chest-notes," as they are usually described, are of bass or tenor quality.

The first part of the book, therefore, shows how the most may be made of the voice as it exists; the second part deals with the acquisition of technique, or how the voice-possessor may become an artist. This must be read and studied, as every page is distinguished by points of the utmost value to those who would know the science of their art, and benefit by the result of a long course of experience on the part of the writer.

There may be one or two matters which may still be held to be controversial, but Mr. Lunn may be commended for having had the courage to express his views boldly and firmly. He will find many who have strong sympathies with him; and though he may be almost alone in some of his utterances, he is not alone in his sentiments and as these are based upon truth and reason, his disciples must increase. Those who are supporters of the "hand to mouth" system of teaching singing and training voices ought not to read the book, unless they are minded to enter upon a course of reform. They will find much to condemn in themselves, and this may not be pleasant to them. Those who are willing to believe that a man who is vigorous in expression, and possessing full knowledge of this theme does not hesitate to declare his views, ought to command attention, will read and profit by the statement of facts contained in "The Philosophy of Voice" as enunciated by Mr. C. Lunn.

Concerts.

COVENT GARDEN THEATRE.

SINCE the days when promenade concerts, on the plan now familiar, were first projected, they have steadily increased in popular favour. The "charlatan flute-player," as Jullien was called, was far-seeing enough to minister to the growing wants of the people. Under his direction the ordinary "shilling public" heard the most complete performances of the grand symphonies of Haydn, Mozart, Beethoven, and others, that could be given forty years ago out of the exclusive precincts of the more expensive concert-rooms. Like his predecessor Eliasson, Jullien ministered to the popular love for tuneful clap-trap, but, unlike him, he "sandwiched" classical music with things, chiefly of his own devising, in which

all was "sound and fury signifying nothing." With Alfred Mellon, with Arditi, with Arthur Sullivan, and others, who have wielded the bâton at like entertainments, the better sort of music has always had a place. It is true that at the outset many among the audience resented the introduction of the "dry and heavy" among the works which tickled the ear without penetrating the understanding. It was no uncommon thing for the whole assembly to rise in revolt against the performance of things which they refused to give themselves the trouble to follow, and to shout and yell during the execution of music which did not imitate the rush of a railway train, the bustle of a station at the time of departure, the noise of a field of battle, the ringing of bells, or the firing of cannon. Notwithstanding many actual riots and conflicts between the audience and the police, Jullien persisted in his purpose, and, against their own inclination, gradually compelled the people into a peaceable acceptance of things they originally seemed determined to put down. The few patient listeners swelled into larger numbers in the days of his successors, and now the Wednesday classical nights at the Promenade Concerts have become an indispensable part of the institution. Their discontinuance would probably be resented by the audience as keenly as their introduction. It is certain that the better sort of music is listened to with greater attention than in times past. Each ordinary programme now contains items which were once only brought out on the so-called classical nights, and the revered names of Gluck, Beethoven, Gounod, Mendelssohn, Haydn, Mozart, and Wagner are found attached to pieces which in days gone by were deemed too severe for ordinary taste. Yet all these are received with attention and interest, and the inference to be drawn from the matter is that the taste of the people has steadily improved, and that the lovers of music are not ashamed to be found in communion with the more exalted heroes of the tuneful art. This impression certainly prevails in contemplating the action of the audiences gathered nightly at the Promenade Concerts at Covent Garden Theatre. The promenaders are generally a shifting body, dropping in for a short time, and, strolling round, drop out and give place to others on a like errand. On the opening night, Saturday, the 14th, much of the character of the Promenade Concerts was changed. The "shilling people" took their places early, and patiently stood, packed in dense masses, throughout the whole of the long concert. Only on the outside fringe of the crowd was locomotion possible, and those who once yielded up a place could not by any possibility recover it. It was said that nearly four thousand shillings were taken, and that even boxes, dress circle, and other places where seated accommodation could be obtained, were sold before noon on the day previous. Much of this interest was due no doubt to the desire of being present at the first night. The first night in England is growing into as great an institution as in Paris. This would not explain the large attendances on the so-called "off-nights," when the theatre has been almost as densely crowded. Perhaps the real reason may be found in the fact that Mr. W. Freeman Thomas, who has been the manager for the last five years, knows well how to minister to the public taste and fancy. He decorates the theatre pleasantly, illuminates it according to the latest improvements in electric lighting, arranges the Floral Hall, where smoking is permitted and refreshments are dispensed, so that it is as comfortable as a club lounge, and surrounds himself with the best artists that money can procure. On the first night, Madame Crosmont, Madame Antoinette Sterling, and Signor Foli represented a fair sample of the vocalists who appear

from night to night. Edward Lloyd, Barton McGuckin, Santley, and a host of others, are to delight audiences during the season. Mr. A. Gwyllym Crowe, a competent and careful conductor, directs a band whose members include the finest players in London, and perhaps of the whole world. Carrodus is the leader, Nicholson, Collins, Frye Parker, Edward Howell, Ould, John Radcliff, Lewis Barrett, Dubrucq, Egerton, Mann, Howard Reynolds, and others, to the number of eighty, besides the military band of the Coldstream Guards, all swell the torrent of sound which carries hearers pleasantly through the programmes. Solo pianists are heard on classical and on off-nights, and some of the best attainable readings of the master-works of the great composers attract and give delight to enormous audiences.

On Saturday nights the theatre is opened at half-past five, and a preliminary concert of music by the military band is given for an hour and a half.

As in the past two seasons, Mr. Crowe has provided a vocal waltz, which is destined to find its way on to the street organs and other places. His latest production is called "Little Sailors," and the voice parts are chanted by the girls and boys who compose "Mr. Stedman's Choir," all habited in nautical costumes. There is an ingenious arrangement by means of which various coloured lights are thrown upon the young singers, and the eyes are interested while the ear is captivated. This item, which is a concession to the still lingering love for the "popular" in music, is nightly received with enthusiasm, yet the expectation of its appearance does not in any way diminish the attention bestowed upon the other portions of the programme, or lessen the delight they inspire.

It is satisfactory to feel that, although music in London is otherwise unrepresented, that which attracts the many is of such comparatively good quality.

CRYSTAL PALACE.

"DAPHNIS AND CHLOE" is the title of a new *ballet divertissement* which has been added to the Saturday entertainments at the Crystal Palace. It has been arranged by Madame Katti Lanner for out-door performance, and her pupils in the National Training School for dancing take part in the exhibition, the whole being produced under the direction of Mr. Oscar Barrett. The stage has been specially built in the gardens, in a hollow between the roseries and the terrace, in front of a dark background of trees. There is space before and to the right and left of the stage sufficient to accommodate 15,000 spectators, who are ranged around like as in a Roman amphitheatre. Lime-lights and electric lamps illuminate the scene. The whole performance is in dumb show and exceedingly well designed, so that there is no difficulty in following the story which is told in mimetic action and dancing. Every spectator, therefore, is as well off as another, whatever position he may occupy in the *auditorium*. The little children who represent shepherds and shepherdesses do their work uncommonly well. The dresses are pretty, the groupings picturesque, and the whole is most creditable to all concerned. The music, selected and arranged by Signor Francesco, is performed by the Crystal Palace Company's military band. At the first performance over 10,000 persons were present, who applauded literally "to the echo." It is intended to continue the representation every Saturday evening, and in the event of unfavourable weather to transfer it to the great stage in the transept of the palace.

Musical Notes.

THE directors of the Opéra (Paris) announce that they are preparing for the winter season the five-act opera, *La Patrie*, by Paladilhe; the two-act ballet, *Les Pigeons*, by Messenger; the five-act opera, *La Dame de Montsoreau*, by Salvayre; and the ballet, with chorus, *La Tempête* (after Shakespeare), by Ambroise Thomas.

M. CARVALHO, of the Opéra-Comique, has in preparation for the first months of the next season, *Benvenuto Cellini*, by Berlioz; *La Sirène*, by Auber; *Le Sicilien*, by Weckerlin; and *Le Signal*, by Paul Puget.

AT the Opéra-Populaire a new two-act opera, *La Servante de Ramponneau*, the music of which is by M. Carman, has been produced with some success. "La représentation de cette petite œuvre éminemment aimable," says a writer in *L'Art Musical*, the well-known Parisian musical journal, "aura des lendemains en province."

THE budget commission of the French Chamber of Deputies has cut down the budget of the Fine Arts by one million.

M. WECKERLIN has been so fortunate as to discover and acquire for the Bibliothèque du Conservatoire Lesueur's opera *Alexandre à Babylone*. It was never performed, but the widow (who died in 1861), sacrificed her last resources to get it engraved. Strange to say, remarks M. Weckerlin, nobody ever saw the printed score till now. On inquiry (Boisselot, the son-in-law of Lesueur, being the informant) it turned out that the 841 plates of the work had been sold and melted after the death of the old lady. Hence it is probable that the present copy is the only one, or, at least, one of a very few.

THE following French ladies and gentlemen are among those on whom on the 14th of July honorary titles have been conferred: that of "officier de l'instruction publique" on J. J. Masset (professor at the Conservatoire) and Batta (violinist), and that of "officier d'Académie" on Canoby, Louis Boellmann (composers), Melchissédec (singer), Boulart (violinist), Cambon (conductor), Rose Caron (singer), Marie Poitevin (pianist), and Jenny Howe (singer).

M. MAUREL has signed a contract by which he binds himself for the next winter season at the Milan Scala. The season begins on December 26, and M. Maurel will appear in Verdi's *Aida* as Amonasro, and afterwards take, in the same master's new opera, *Otello*, the part of Iago.

HOW little Saint-Saëns was thought of in France when in Germany he was already famous, may be gathered from the following remark of a French critic to an English confrère: "C'est un organiste un peu fou, qui compose beaucoup, peu admiré du reste."

ONLY one candidate presented himself at the Madrid competition for the Spanish Prix de Rome, and this unique competitor got the prize.

SPEAKING of the Spanish Prix de Rome reminds us of the French one, and what the *Gaulois* says about it. This paper recommends that liberty should be given to the winner to live where he likes, even where there is no art, but only beautiful nature.

THE orchestra of the Vauxhall concerts at Brussels performed lately with success a new symphonic composition by M. Ferdinand Lavigne, the director of the Liège Conservatoire. The piece is entitled *Les Fêtes de Saturne*.

JOSEPH WIENIAWSKI, the pianist-composer, has declined the offer of the directorship of the Warsaw Conservatoire. Previously he had already declined the

professorships of piano-playing at St. Petersburg and Moscow. He evidently loves his liberty at Brussels too well to part with it.

GOUNOD, having been invited by the Pope, will conduct his oratorio *Mors et Vita* at Rome on the 31st of December.

THE new Court Opera-house at Schwerin will be opened on the 21st of September with a performance of Gluck's *Iphigenia in Aulis*, preceded by a festival play, *Zur Weihe des Hauses*, from the pen of Von Putlitz, to which Hofkapellmeister Alois Schmitt has written the music.

THE Bayreuth performances of *Parsifal* and *Tristan und Isolde* have been attended with such an artistic and pecuniary success that the future of these Wagner festivals seems to be no longer in doubt. The only circumstance which interfered with the satisfactory course of the proceedings was the death of Liszt.

HEINRICH HOFMANN's opera *Aennchen von Tharau* was produced and well received at Kroll's theatre in Berlin.

Constantin, a new oratorio by Vierling was lately performed at Mainz. The executants were not quite up to their task, but the composition proved a success nevertheless.

THE King of Saxony is said to have, during the last year, disbursed for the maintenance of the Court theatre no less than the sum of 466,908 marks. It seems hardly credible.

RUBINSTEIN will in the coming season conduct the first performance of his opera *Feramors* at Prague. Afterwards he will probably conduct at Leipzig and in other towns the new symphony on which he is engaged.

AT Berlin died on August 10, at the age of 86, the teacher, conductor, theorist, and composer Eduard August Grell. From 1839 to 1851 he was second conductor of the Singakademie, from 1851 to 1876 first conductor. Among the other posts he occupied we may mention those of Hof-Organist and teacher at the academic school of composition. As a composer he distinguished himself by sacred vocal works, especially by a sixteen-part mass. Further compositions of his are the oratorio *Die Israeliten in der Wüste* and several eight-part and eleven-part psalms.

WE have also to record the deaths of the pianist and composer, Croisez (at Versailles); the composer of piano pieces and symphonic works, Antonio Bernardi (at Bastia); the tenor singer, Hermann von der Menden (at Hamburg); and the Capellmeister and composer Adolf Müller (at Vienna).

FROM Berlin we hear of the project of building there an international theatre, at which the dramatic productions of all nations are in turn to be performed.

A NOT less interesting piece of news comes from Moscow — namely, that the operatic company of the Imperial theatre there will next year make an artistic tour through Europe and bring then to a hearing the following Russian operas: *The Life for the Czar*, and *Ruslan and Ludmilla*, by Glinka; *Judith*, by Sserow; *The Demon*, by Rubinstein; and *Mazepa*, by Tschaiikowski. Maestro Altani is to act as conductor. Vienna, Berlin, Hamburg, London, Paris, and Milan, are mentioned as the towns which will be first visited.

THE first London-built organ in the Isle of Man has been erected by the eminent firm of Hill and Son, and is placed in the church of St. Thomas, Douglas, where no doubt its splendid tone-quality will induce further specimens of metropolitan manufacture to be the rule, and

not as hitherto, the exception. The instrument, which contains two claviers and pedal with respectively 11, (Gt.)—11, (Sw.) and 4 pedal stops (with 32) was used for the first time on August 1st, and afterwards at an organ recital, when Mr. Best, who designed the instrument, played amongst other pieces a new organ sonata in the key of D minor, which he had composed for the occasion.

THE re-opening of the Berlin Opera-house has been deferred until the end of the month, as the electric light is being laid on in the house, but the Frankfort Opera opened at the end of July with *Tannhäuser*. The new Court theatre at Schwerin is to be opened on the 21st of September with Gluck's *Iphigenia*, preceded by a prologue written by the choirmaster of the Court. The new theatre is constructed entirely of iron and marble. The Summer Theatre at Magdeburg is playing a new operetta, by Herr Dilbern, called *The Bulgarian*, which is a great success; and Herr Emil Kaiser, the leader of the orchestra at the Karola Theatre, Leipzig, is composing for production there this winter an operetta called *Cornet Dorothea*. The *New Berliner Musik-Zeitung* states that Herr Goldmark's new opera, *Merlin*, will be produced at Vienna instead of New York; and that a new operetta by Millöcker, *The Vice-Admiral*, will be brought out at the An der Wien theatre, in the Austrian capital. The National theatre at Prague is playing an opera called *The French before Nice*, the music of which was composed by Wagner; while the Court theatre at Cassel will open with Rubinstein's opera, *The Children of the Moors*. Herr Langer, choirmaster at Mannheim, is composing a grand opera, the title of which is to be *Murillo*; and Herr Polack-Daniels, of Dresden, has just completed an opera, *King Wenceslaus*, with the words by Carl Ueberhurs, stage manager at the Dresden Opera, which is to be brought out at the German theatre in Rotterdam.

GERMAN musical papers state that the number of Liszt's known compositions is 647. Of these, 63 are orchestral works, 33 being transcriptions for the orchestra of other compositions; 517 are for the pianoforte, 300 being transcriptions; 20 are compositions for the organ, and 39 vocal. Shortly before setting out on his last tour he composed two Csardase, which will be published by the Hungarian House of Táborszky.

A NEW opera by Herr Hagen, entitled *Marfa*, is now in rehearsal at the Vienna Opera, and will be performed for the first time on the 4th of October.

John Huss is the title of a new Italian opera, written by the Venetian composer, Angelo Tessaro, which is to be produced during the next carnival either at La Scala in Milan, or La Fenice in Venice. It is said to be written very much after the manner of Wagner, and in some of the effects aims at being realistic.

MR. SYDNEY SHAW has composed a new oratorio, entitled *Gethsemane*, which will be performed in St. James's Hall, London, towards the end of October. The oratorio was to have been performed in Leipzig, under the direction of Dr. Reinecke, but Mr. Shaw was prevented from returning to Leipzig after Christmas, so the matter fell through.

THE death of Mr. Henry Charles Jarrett is announced. He was in his seventy-sixth year. In his younger days he was well known as the most skilful English player upon the horn, and for many years he occupied the first position at the Opera. He was compelled to give up playing, through ill-health. His capacity for business was even greater than his musical skill, and he became known throughout the world as an able, shrewd, and clever operatic manager. Whatever performance he "pro-

tected" was certain of success. His power of organisation enabled him to secure proper recognition from the talents of such artists as Mesdames Pauline Lucca, Christine Nilsson, Sarah Bernhardt, Messrs. Joseph Maas, Enrico Tamberlik, and others of universal fame. He had been in indifferent health during the past winter, and it was hoped that a change to a more genial climate would prolong his life. With this view he accompanied Madame Bernhardt on her proposed tour in South America. The hope was not realised, and he breathed his last at Buenos Ayres on August the 2nd.

A NEW three-act comic opera called *Glamour*, music by Mr. M. Hutchinson, libretto by Messrs. Farnie and Murray, is to be produced at Edinburgh on the 30th by Mr. J. L. Shine's Opera Company.

La Béarnaise is the title of a new comic opera which is to be brought out at the Prince's Theatre about the middle of September, under the direction of M. Mésager. Miss Marie Tempest and Miss Florence St. John will sustain the chief parts.

THE Empire Theatre, which will shortly be converted into a music-hall if the licensing magistrates permit, was re-opened on the 21st ult. with a "musical choreographical and operatic entertainment." An English version of *Le Postillon de Lonjumeau* concludes this entertainment.

THE death of Donald William King, at one time a famous tenor vocalist, lecturer, and teacher, is announced. He was in his seventy-fifth year.

IT is said that Signor Lago, the impresario of Covent Garden Theatre, has in contemplation an autumn season of opera in Italian. The precise theatre at which the performances will take place is not stated.

JOHN ELLA, who is in his eighty-fifth year, hale and hearty, though unhappily blind and deaf, has resigned the office of Professor of Music at the London Institution.

MR. W. A. BARRETT has engaged to give six tutorial lectures at Queen Margaret College, Glasgow, in December next, on "English Musical Art."

MADAME HELEN HOPEKIRK performed at the Jubilee Concert of the Charlotte Square Institution in Edinburgh on the 21st ult., in conjunction with her former teacher, Mr. Lichtenstein, Madame Agnes Dreschler Hamilton, Miss Barclay, Miss Livingstone, Mr. Hewett, Mr. Carl D. Hamilton, &c. The institution is doing good work, and the year's musical performance is held to have reached its usual high standard of excellence.

MESSRS. CASSELL AND CO. will publish in October the first monthly number of a "Lady's Magazine," in which Art, Science, Fashion, and Music, will have prominent place among other matters interesting to the fair sex.

THE provisional programme for the Auckland (N.Z.) Choral Society's next season, 1886-7, has been drafted, and is as follows:—*Messiah* (in December next, as usual); "The Bride of Dunkerron (Smart), and "The Song of Destiny" (Brahms); *Samson* (Handel), *Stabat Mater* (Rossini), and four madrigals—a new feature, by the way; "Engedi" (Beethoven), and the "Spring" part of Haydn's "Seasons."

THE following list of English composers whose works were given last season at Mr. Midgley's Chamber Concerts at Bradford will be read with interest:—Sterndale Bennett, Agnes Zimmermann, C. H. H. Parry, C. V. Stanford, H. Westrop, E. Prout, Mackenzie, G. F. Hatton, B. Tours, G. A. Macfarren, M. W. Balfe, and O. King.

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